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CHRISTIAN

CHURCH

WESLEY'S

ILLUSTRATED
GUIDE





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PRESENTED BY

Charles Norbury Beesley

6.30.97

Beesley's

Illustrated Guide

. . . to . . .



St. Michael's
Church,

Charleston, S. C.

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Gift

W. E. Curtis

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CHARLES NORBURY BEESLEY,

1898.

PRINTED BY
THE DAGGETT PRINTING COMPANY,
CHARLESTON, S. C.

Parish of
St. Michael,

Established June 14th, 1751.



Present Church

Opened for Service,

February 1st, 1761.

St. Michael's Church,
Corner Meeting and Broad Streets, Charleston, S. C.

REV. JOHN KERSHAW, Rector and Chairman Vestry,
ALEXANDER W. MARSHALL, Warden,
Geo. D. BRYAN, Warden and Vice-Chairman Vestry,
E. P. RAVENEL, Secretary and Treasurer,
CHAS. X. BEESLEY, Sexton,

22 Lamboll Street,
8 King Street,
40 East Bay,
139 Tradd Street,
33 George Street.

SUNDAY SERVICES.

HOLY COMMUNION.

First Sunday in Every Month,	11.00 A. M.
All Other Sundays,	7.30 A. M.
Saints' Days and Holy Days,	7.15 A. M.

MORNING SERVICE.

Morning Prayer and Sermon,	11.00 A. M.
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AFTERNOON SERVICE.

February 1 to March 31, and September 1 to October 31,	5.00 P. M.
April 1 to August 31,	6.00 P. M.
November 1 to January 31,	4.30 P. M.

WEDNESDAYS

Morning Prayer and Litany—November 1 to March 31,	11.00 A. M.
Evening Prayer—April 1 to August 31,	6.30 P. M.
Evening Prayer—September 1 to October 31,	5.00 P. M.

FRIDAYS.

November 1 to March 31,	4.30 P. M.
April 1 to July 1,	6.00 P. M.

SUNDAY-SCHOOL.

Every Sunday Morning	10.00 o'clock.
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The Chimes will be rung for half an hour before the Sunday Services.

THE Memorial Tablet shown in the accompanying picture tells its own story. After the earthquake of August 31st, 1886, many of the churches of Charleston erected "Earthquake Memorial Tablets." At the suggestion of Warden Alexander W. Marshall, this tablet was made to embrace, as succinctly as possible, a history of the building which had passed through so many vicissitudes.

THE BAPTIST CHURCH
ESTABLISHED
1752.



THE BAPTIST CHURCH
OPENED FOR DIVINE WORSHIP
FEBRUARY 1ST 1752.
EXPOSED TO THE FIRE OF
BRITISH ARTILLERY ON JAMES ISLAND
IN 1780.
STRUCK FOUR TIMES BY THE
FEDERAL ARTILLERY ON MORRIS ISLAND
1863 TO 1865.
SERIOUSLY INJURED BY CYCLONE
AUGUST 25TH 1885.
ALMOST DESTROYED BY EARTHQUAKE
AUGUST 31ST 1886.
HAS BEEN RESTORED BY THE GENEROSITY
OF AMERICAN CHIROPRACTIC FRIENDS
AND REOPENED JUNE 1ST 1887.

Gloria in Excelsis Deo!

THIS is a view of the Church taken from the northwest corner of Broad and Meeting Streets. It is built of brick imported from England, stuccoed on the outside. The Church and steeple have been painted many times, but the climate causes it to scale rapidly. The dimensions of the buildings are: Length, including portico, 130 feet; width, 60 feet; height of steeple, 186 feet 3 inches. Sunk during earthquake, August 31st, 1880, 8 inches. Present height, 185 feet 7 inches.

ST. MICHAEL'S SPIRE.

(REPRINTED BY PERMISSION.)

St. Michael's Spire! St. Michael's Spire!
How fair thou riseth to the sight,
Now glittering in the noon sun's fire,
Now softened by the "pale moonlight."

Dread storms have thundered o'er the sea,
And crushed the low and rent the high;
But there thou standest firm and free,
With thy bright forehead to the sky.

Fierce fires in rolling volumes came,
But gleamed innocuous on thy tower;
War's cannon roared with breath of flame,
Scathless for thee careered its power.

Symmetric spire! Our city's boast,
In scientific grandeur piled!
The guardian beacon of our coast,
The seaman's hope when waves are wild!

Palladium! On thy lonely height
The faithful watchman walks his round,
While rest and safety rule the night,
And stillness as of holy ground.

All sleep but thee thy tuneful bells
Hymn to the night wind in its roar,
Or float upon the Atlantic swells
That soften summer on our shore.

Soother of sickness! Oft thy chime
A gentle voice to darkness lends:
And speaks a language deep, sublime,
When love o'er dying virtue bends,

Thou guid'st the youth to classic hours,
The laborer to his task confined;
The maid to joy's resplendent bower,
The ambitions to the strife of mind.
Thy Sabbath summons not in vain
Calls the mixed city to their God;
Each gravely seeks his chosen fane,
And treads the aisles his sires have trod.

And nobly do thy pews flow,
When patriots shout the annual strain
That echoes from far Mexico,
To where St. Lawrence holds his reign.
Gliding along old Ashley's stream,
Or Cooper's, hung with mossy grace,
We turn to gaze upon thy beam,
And hospitable joys retrace.

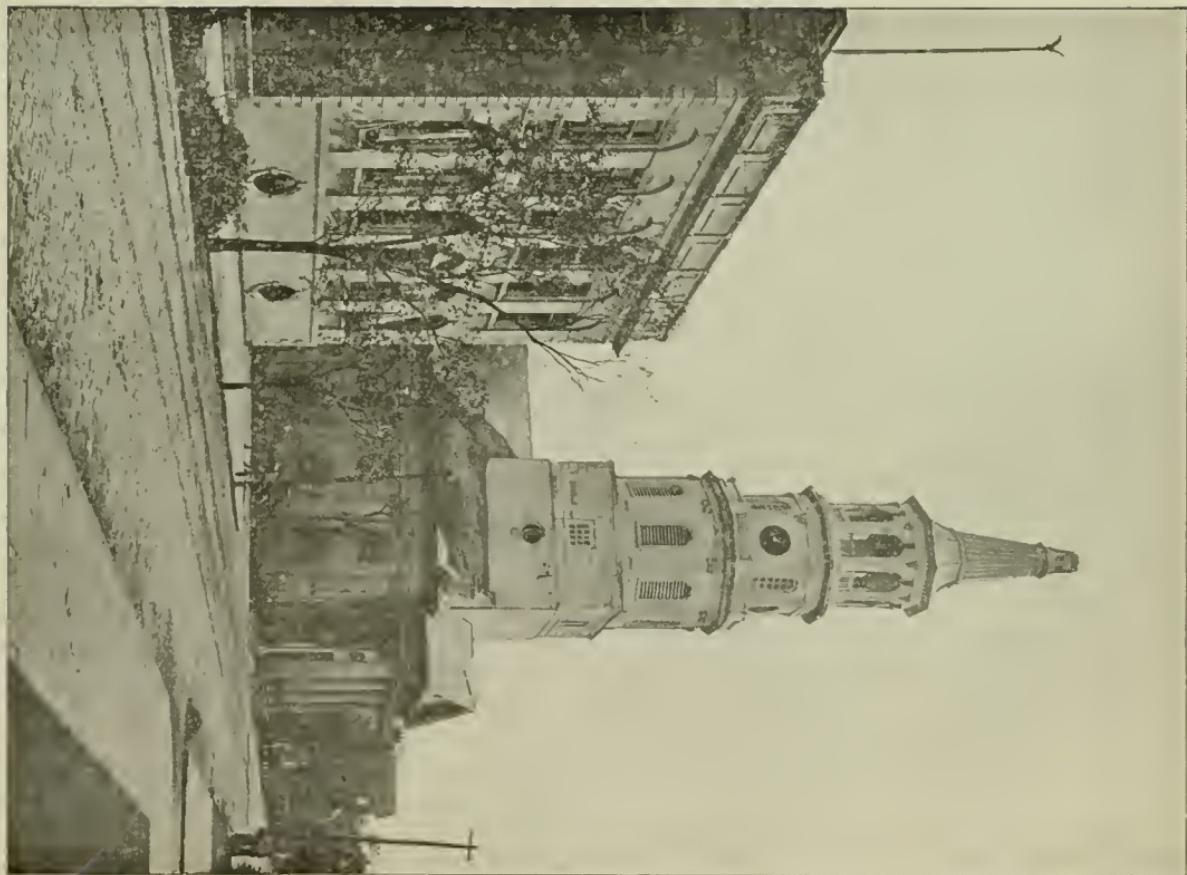
And tender are the thoughts that rise,
When, sea-bound from thy level shore,
The tear of parting dims our eyes,
Till we can view thy point no more.

And when returning to our land,
The summer exile nears his home,
How beats his heart and waves his hand,
As first he greets thy welcome dome.

St. Michael's Spire! I close my lay,
Touched by the moral thou hast given,
Tho' duties throng my earthly way,
My look, like thine, shall be to Heaven.

Charleston, 1830.

CAROLINE GILMAN.

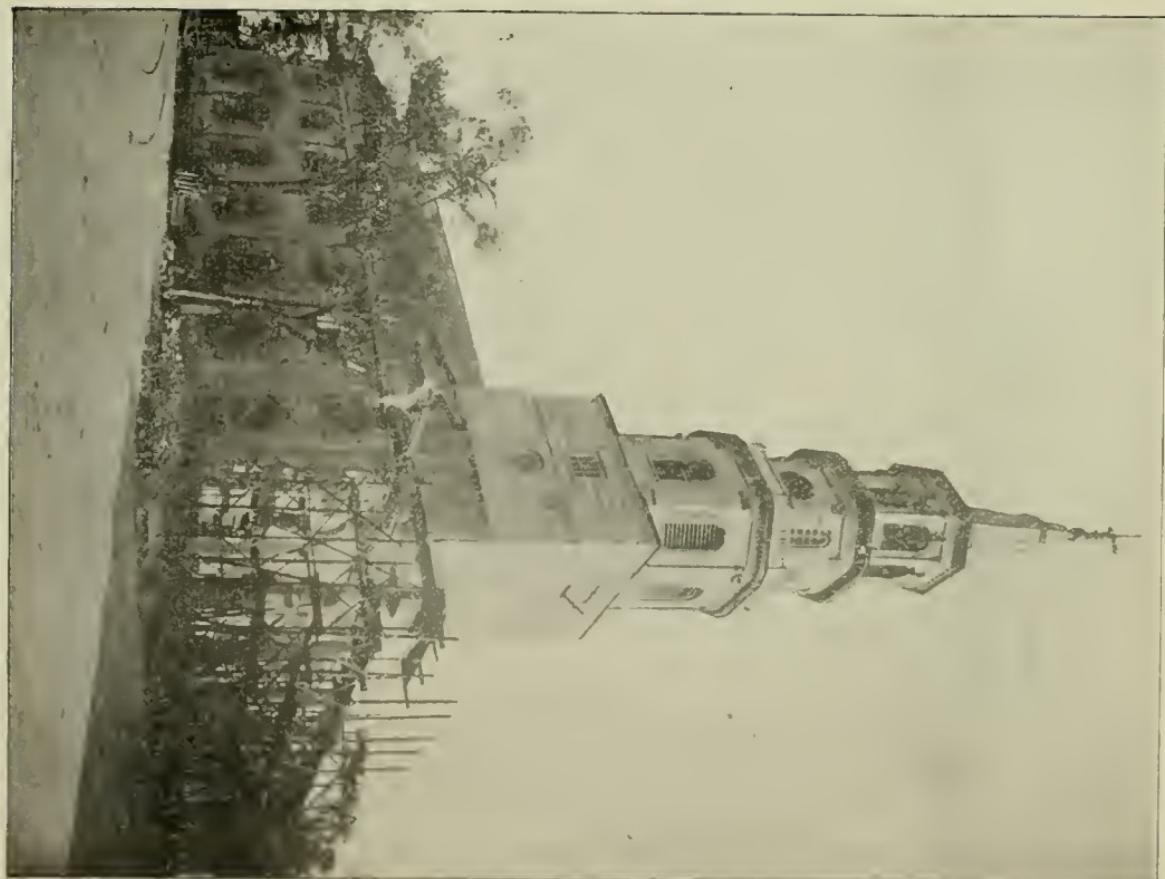


THIS represents the Church after the earthquake, showing the ruined condition of the venerable edifice.

It was thought that it would be almost impossible to restore the Church, which had just been repaired after the terrible cyclone of August 25th, 1885. In this connection it may be mentioned that eight days after the earthquake, during which time the familiar sound of the chimes had not been heard, the old sexton climbed to the clock room and set the clock going. One who had not gone through the terrible experiences of that time cannot know the inspiration and encouragement that the people felt when the chimes again pealed forth in familiar chorus.

From the picture it will be seen that the spire is separate from the Church.

While the repairs made necessary by the earthquake were in progress, an old coffin was unearthed from beneath the south stairway. On the lid of the coffin were the initials J. O. B., and the figures 1678 in brass tacks. This date precedes by several years that of the erection of the first church on this site, but from the presence of this coffin it is inferred that the site was used at that time for a burial ground. Nothing whatever is known as to who "J. O. B." was, but it is certain that the builders of St. Michael's Church knew of the existence of this grave, for the "workmen found it protected by an arch of round bricks" when they unearthed it in 1886.



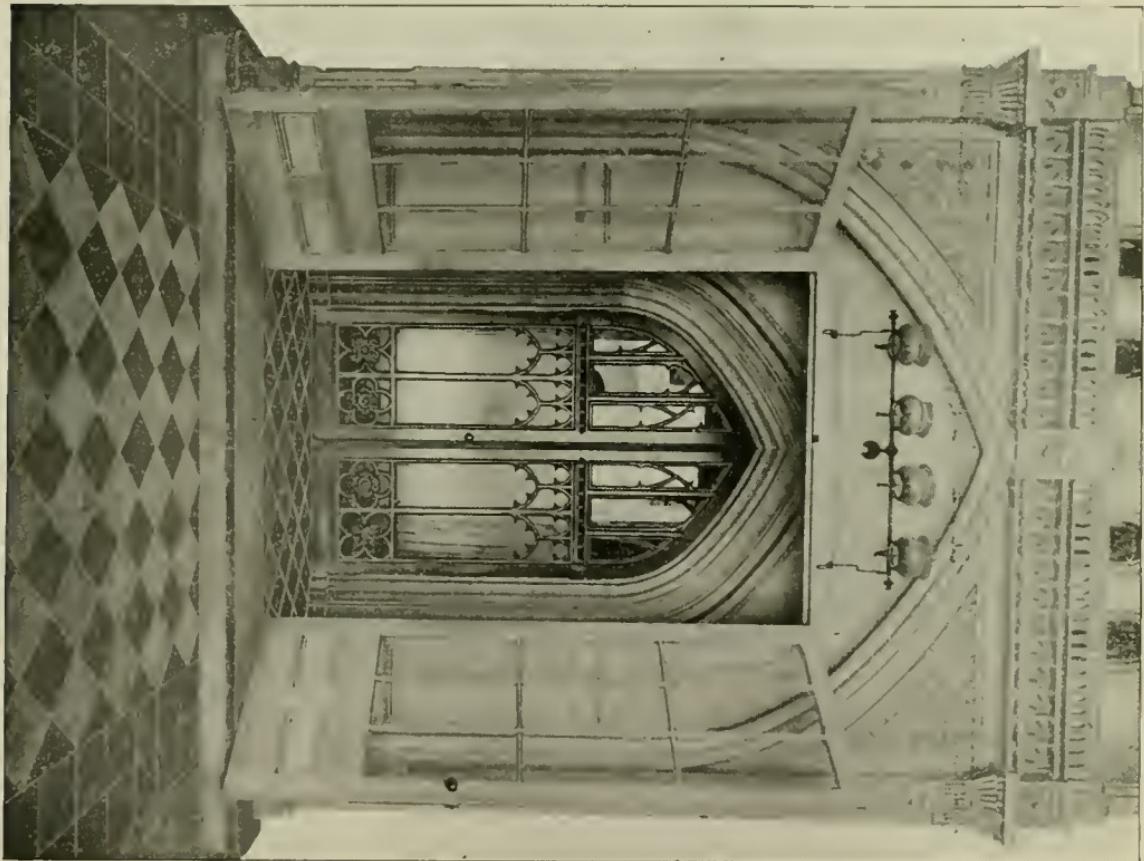
THIS is a view of the interior of the Church, looking west. The organ has been taken down, and at the left in the foreground the old reading desk is seen. By the sinking of the tower, the doors entering on the north and south aisles were so thrown out of place that it was impossible to open them, and a close inspection will reveal the seriousness of the damage they suffered. The fissure; in the aisle and yawning holes in the ceiling are also visible. The arms of the chandelier have been removed, and the body of it covered to protect it from injury while the repairs proceeded.



THIS is a view of the Church taken from within, near the middle aisle door, looking into the vestibule. In the foreground the tiling is seen broken and shattered, as though a plough share had been run through the aisle. Through these fissures in the aisle water gushed forth, mingled with sand, at the time of the earthquake. Towards the front door in the vestibule are seen the evidences of destruction wrought by the sinking of the spire. The débris in the aisle at the right was thrown down from the west wall of the Church.



THIS is a view of a portion of the vestibule and base of steeple; it is taken from the pavement in front of the Church, and is designed to show the fact that the steeple settled eight inches from the effects of the earthquake of August 31st, 1886. As will be seen, there is a step now leading to the inner door, which was on a level with the floor of the vestibule, until the earthquake caused it to settle as stated. The door seen in the picture was put in after the earthquake, replacing an older door, which was badly shattered at that time.



THIS is a view of the interior as it now appears, looking towards the chancel. The dimensions of the interior are seventy feet by fifty-one. The height of the ceiling is thirty-one feet. The pews are of red cedar, and are in number ninety-seven on the ground floor. There are in the galleries thirty pews additional. The aisle is tiled with red and bluish English tiles, duplicates of the original, which were destroyed at the time of the earthquake. All the aisles are tiled alike. The pulpit and reading desk, the litany desk (a memorial), and the chancel, all appear in this picture.

All the woodwork of the columns and galleries is of cypress and cedar, as is also the decorative work in the ceiling. The hinges of the pew doors are of wrought iron, and the pattern is known as the "H" hinge, because it forms that letter when opened.



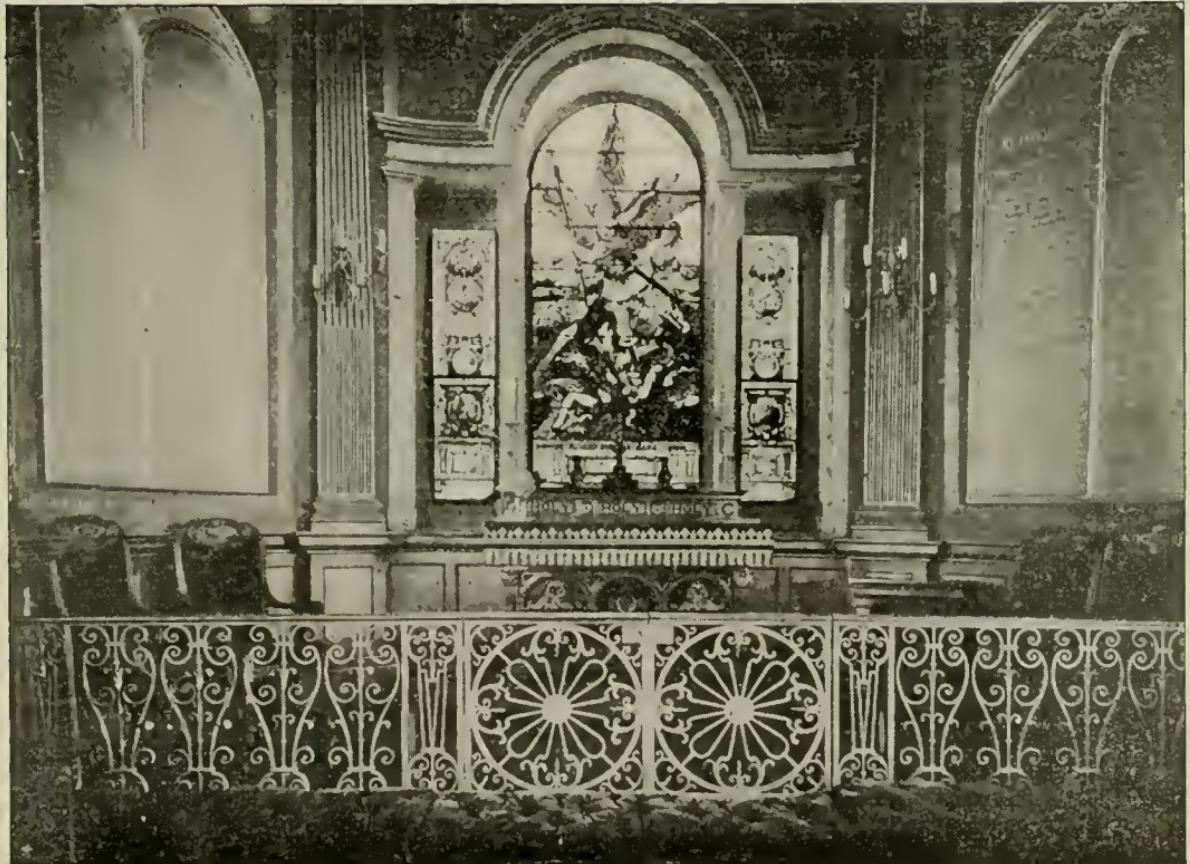
THIS is an interior view looking towards the west door opening into the vestibule. It shows the steps leading up to the pulpit, and the sounding board as it appears from that direction. Around the walls are seen several Memorial Tablets. The chandelier and organ (which are also shown separately) may also be seen. The large square pew is opposite the pulpit steps, on the north side of the central aisle.



THIS view shows the Chancel, which is semi-circular, and ten feet deep. The chairs are the same that were placed in the Chancel when the Church was built. The Altar replaces the original Communion Table, and is a memorial. The Credence Table is also a memorial. The Chancel Rail is of wrought iron, probably imported from England at the time of the building of the Church, and shows the beautiful handi-work of the artists in iron at that period.

As was customary in those days, tablets containing the Apostles' Creed, the Lord's Prayer, and the Ten Commandments, were placed in the Chancel, as seen in the picture. The very interesting facts relating to the disappearance of the tablet containing the Lord's Prayer will be given when the Chancel Window is described.

. The remains of Bishop Dehon and Bishop Bowen rest beneath the Chancel, "under the Altar."



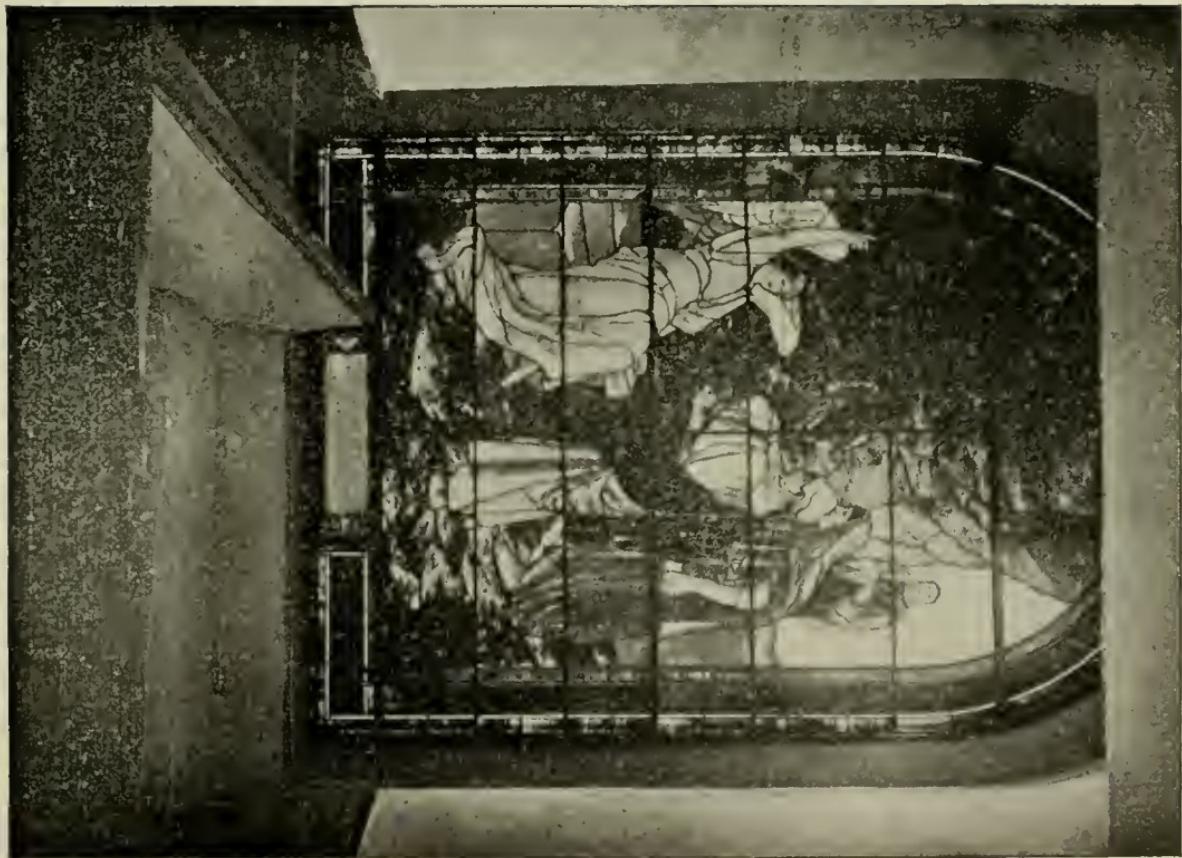
THE original Chancel Window was closed up in 1788 for fear lest the Church might take fire from certain buildings near to it, which were afterwards removed. The Window remained closed until February 14th, 1865, St. Valentine's Day, when a shell from Gillmore's guns on Morris Island penetrated it, tearing out the brick, and disclosing the window frame. On a wooden tablet against the brick was inscribed the Lord's Prayer. This also was demolished by the same shell. A piece of this shell, which also broke the tiling under the pulpit, and cut the wood work at its base, is still in possession of the sexton. The window now in the Vestry Room filled the gap made by this shell. It was placed in the Chancel in 1867, when the Church was repaired. In 1893 the present window was put in. It is entitled: "St. Michael Conquering Satan." The wonderful effect in chiaroscuro to be found in this beautiful memorial window done in the best style of the Tiffany Glass and Decorating Company, of New York, is the result of the thickness and thinness of the layers of colored glass composing it. It is a copy of Raphael's famous St. Michael Conquering Satan, now in the gallery of the Louvre, Paris.

Though the blackened shadows and coldness of the lights, found in the original, show that the master called in the inferior hands of his pupils to help in its hasty completion, it yet enjoys the distinction of being placed in the Salon Carré, where are to be found only the gems of the collection of France's celebrated gallery. Its sublime poetic character, its depth and contrast of coloring, its dramatic action so startlingly sudden, entitle it to the honor. St. Michael has his foot on Satan; with both hands he raises his lance to strike him, while flames shoot up from crevices in the earth to cast a lurid and mysterious glow over the rugged landscape. The original is six feet ten inches high, and three feet five inches wide; it was painted on wood in 1518, and in 1753 transferred to canvas.

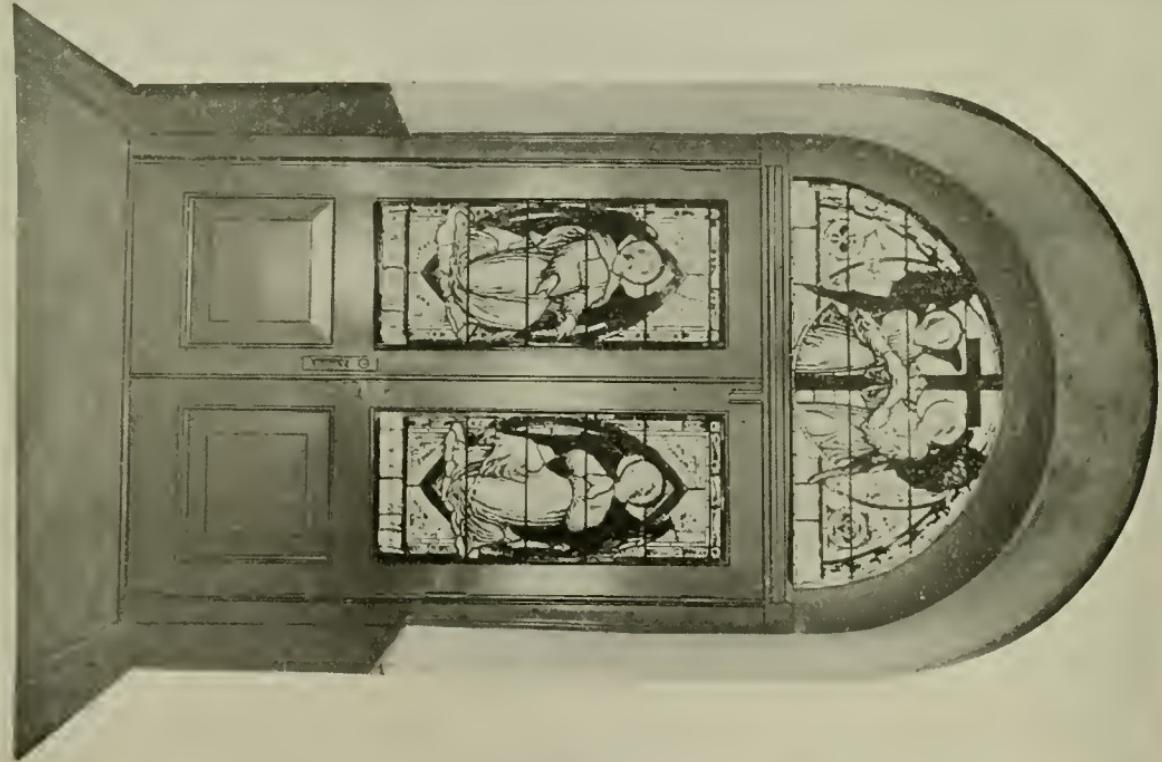


THIS Window, which is at the eastern end of the north aisle, is a memorial; as is also the Chancel Window. The original is a painting in a Lutheran Church at Molde, Norway, by the artist, Axel Ender. It is entitled "Easter Morning," and represents the scene in the garden of Joseph of Arimathea, at the moment when the three Marys entered the sepulchre, bringing the spices which they had prepared, and were told by the angel, "He is not here, for He is risen, as He said." It was unveiled Easter Morning, 1898, April 10th, and is the work of the Tiffany Glass Decorating Company, New York.

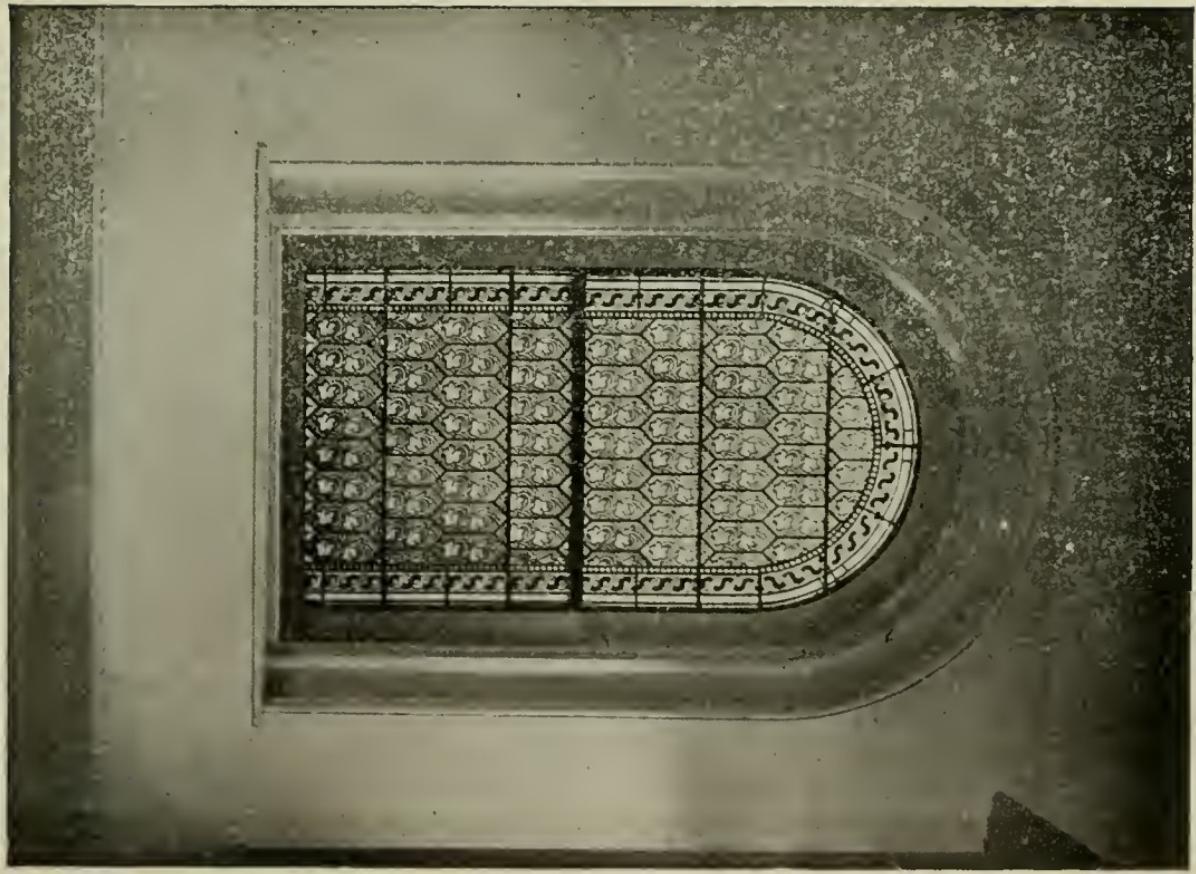
The window replaces the one now in the Vestry Room, which was removed from the Chancel in 1893, when the present window was put in.



THIS Door was placed by the ladies of the congregation in July, 1897, in lieu of a plain door that had originally stood there. It represents the adoration by the angels, as seen in the two lower panels, while above two other angels are awaiting the coming of the faithful, in order to bestow upon them the "Crown of Life." The Door was designed by Mr. Silas McBee, and executed by Charles Booth, of New York City.



THIS is a representation of the stained glass window which was placed in the Chancel in 1867, when the Church was being repaired after the Civil War. It filled the gap disclosed by the shell elsewhere referred to, and remained in place until 1893, when the present window was put in. It was then removed to the window at the eastern end of the north aisle, where it remained until 1898, when it gave place to the Memorial Window now occupying that space. It is now in the Vestry Room of the Church.



THE Pulpit and Reading Desk stand where they have always stood, at the southeast corner of the middle aisle. The Pulpit is the original one. Perhaps the most striking feature in connection with this is the massive sounding board, supported by two Corinthian columns. In February, 1865, when the city was taken possession of by the United States soldiers, a number of persons who followed the army of occupation, entered the Church and carried away a number of relics, among which was the monogram I. H. S. panel from the front of the Pulpit. Some years later this was sent back by the person who took it, presumably, and was restored to its old place.

The original Reading Desk was replaced in 1893, by the one now in use; it was cypress, stained; on each side a hand extended, holding a candlestick. The original sedile was a very plain bench, which was replaced by the present one, in 1893. The original Reading Desk was enclosed like a pew, and was entered through the "Rector's Pew," after ascending a flight of three steps.

The ceiling of the sounding board is mahogany, inlaid with oak in two colors, the whole forming a star.



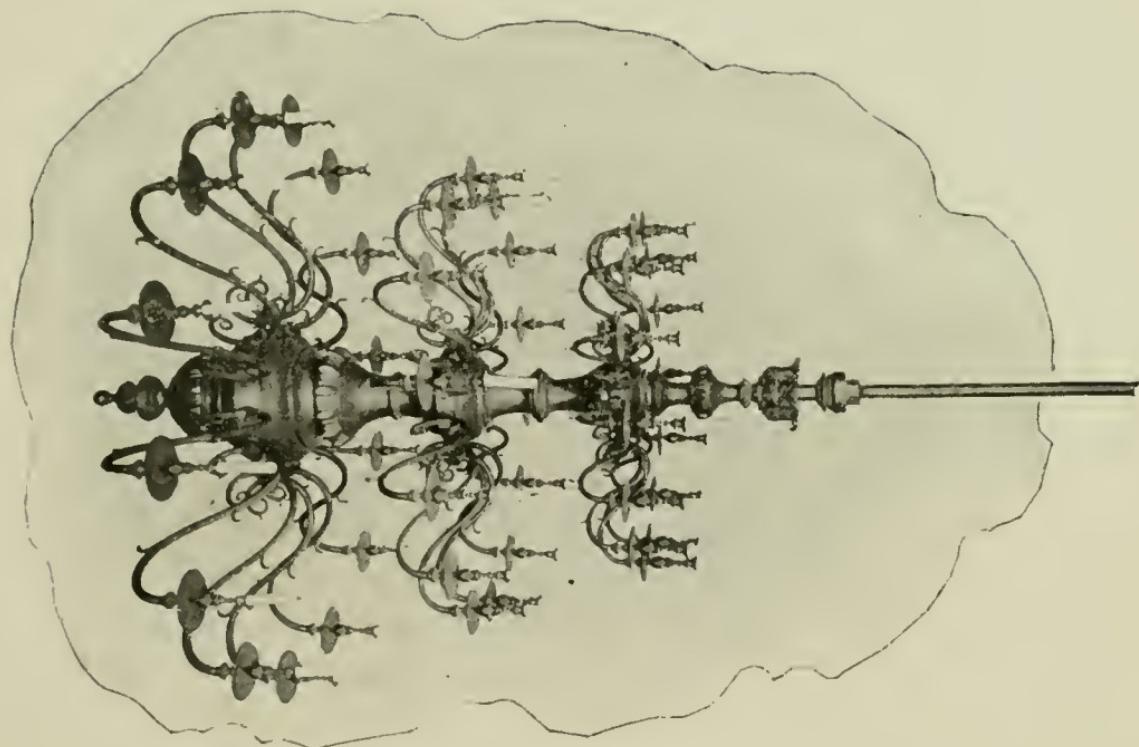
THIS Pew, originally known as the "Governor's Pew," has had an interesting history. It is known that General George Washington occupied it on the afternoon of Sunday, May 8th, 1791. In 1862 it was occupied by General Robert E. Lee. In 1884 the Marquis of Lorne and his wife, the Princess Louise, sat in it. It is said that in it the Marquis de Lafayette, and "numerous other celebrities have, from time to time, been seated." It is now occupied by the family of the late Arnoldus VanderHorst.

The name, "Governor's Pew," was given it because it was set apart for the use of that official and his council, by the Act of the Legislature, which provided for the building of the Church.



WRITING in 1820, Rev. Frederick Dalcho, Assistant Minister of St. Michael's Church, in describing the interior of the building, states that "a large, handsome brass chandelier is suspended from the center." There are forty-five lights in the chandelier. Up to April, 1879, the chandelier hung by a chain so that it could be lowered and raised again, after lighting the candles. At that date the candles were replaced by gas. The chandelier was taken down and sent to New York, where the arms were recast for gas, which has since been used.

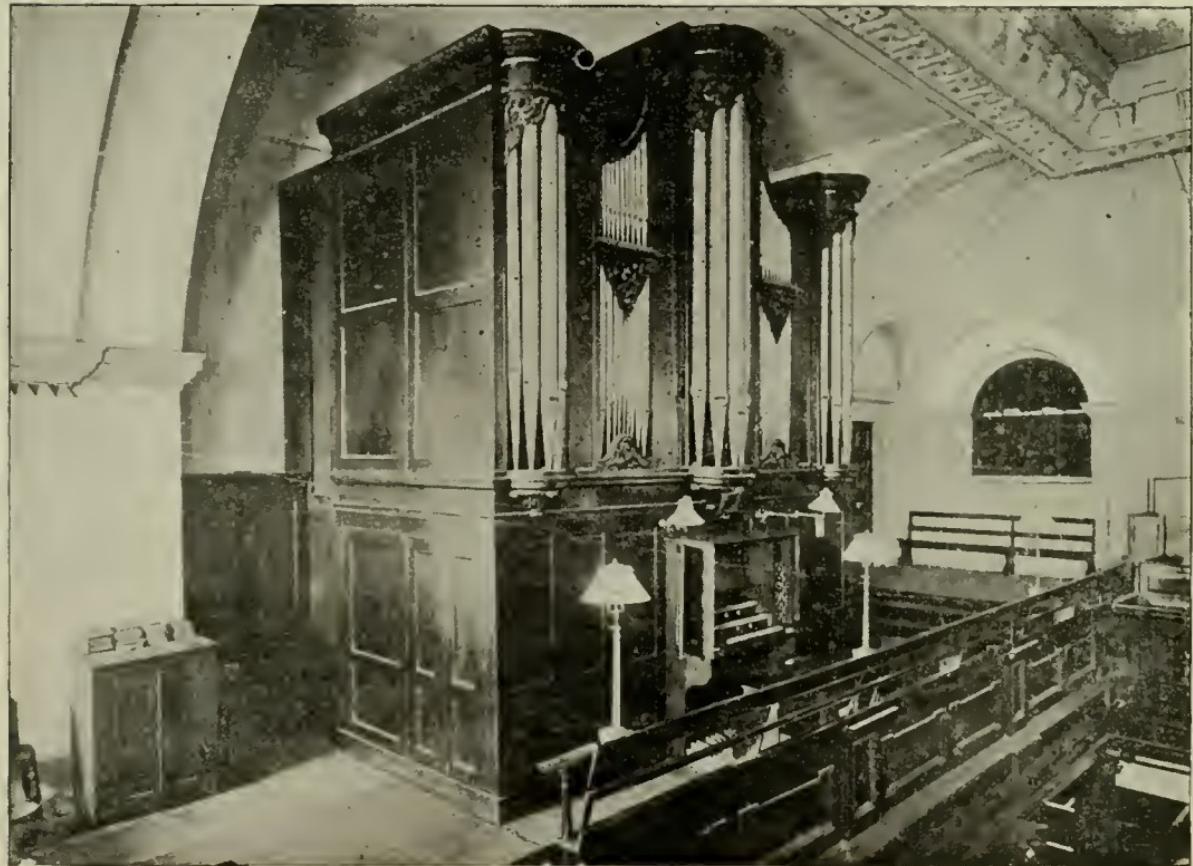
The name of the maker is G. Penton, London. The chandelier was imported in 1803. When altered for gas, the chandelier was bronzed, and is suspended by a rod that replaces the chain formerly used.



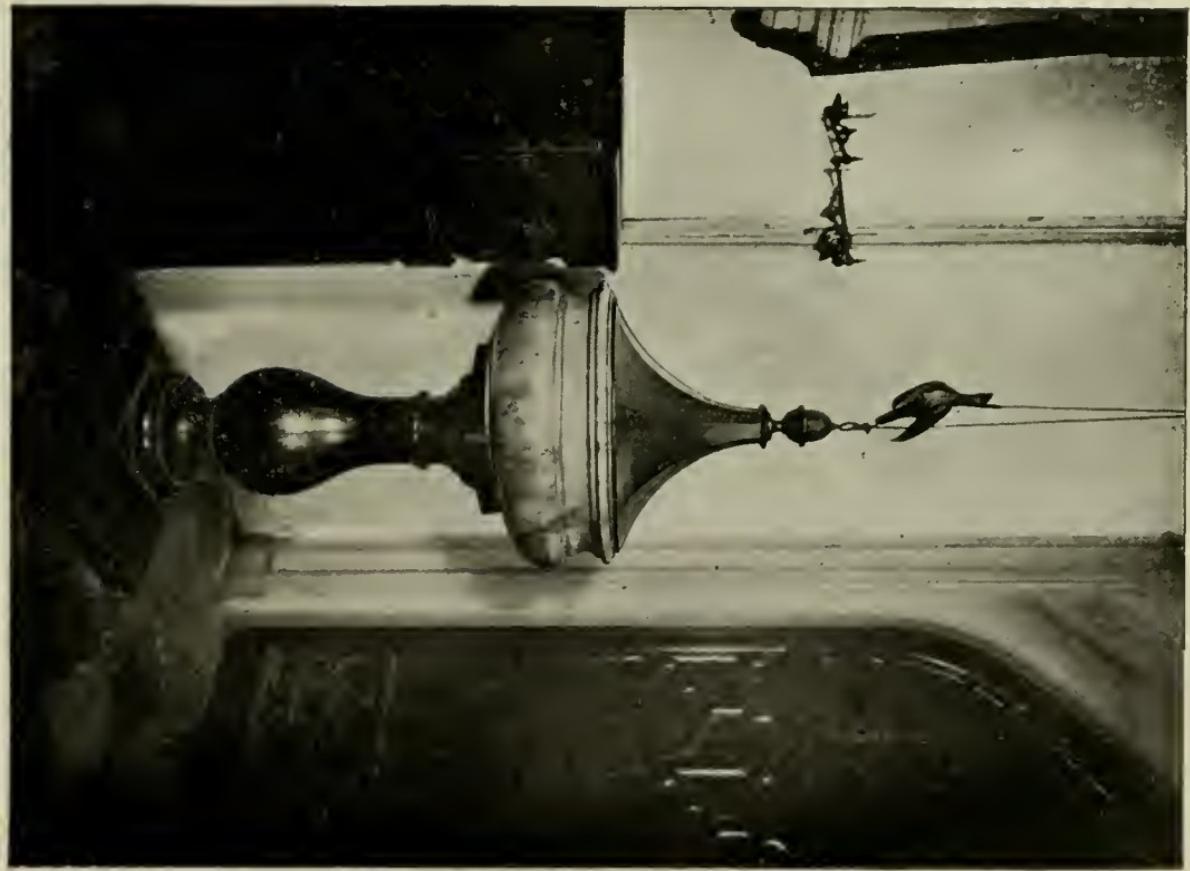
THE Organ was imported from England in August, 1768. In a little frame on the side of the Organ is an inscription as follows: "Jno. Snetzler, fecit, Londini, 1767." This inscription was found by the present sexton's father (who was also sexton) pasted on one of the pipes of the Organ, when it was taken down during the bombardment of Charleston, and stored away in the Sunday-school Room of St. Paul's Church, Radcliffeboro, for safe keeping.

This is believed to be the oldest large organ in the United States. It is also believed that this Church had probably the first choir of surpliced boys in this country.

In the old Vestry Books these boys are often mentioned; certainly as far back as 1794.



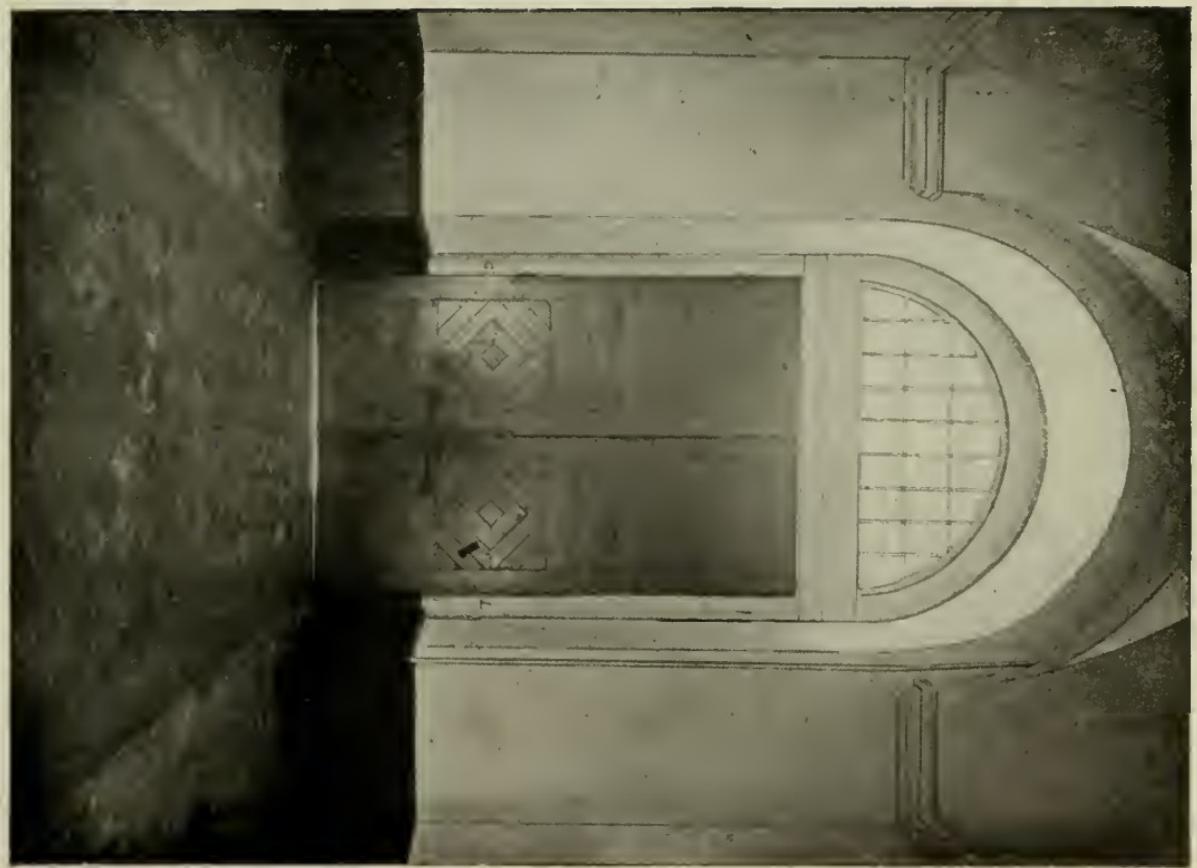
THIS represents the Baptismal Font, which was placed in the Church on Christmas Eve, 1771. By resolution of the Vestry, "It was to stand upon a mahogany frame, run upon brass casters, and not exceeding the price of ten guineas." The dove is of lead, and balances the font cover. The pully block through which the wire rope runs was probably sent over with the font, from England.



THIS is a view of the Blacklock Monnment, on the north side of the base of the tower in the vestibule.
It has been much admired as a work of art. It is the product of the genius of Mr. W. Calder
Marshall, R. A., London, 1852.



THIS represents the front door of the Church, from within. It is doubtless an original part of the structure. The immense hinges that support it, the great iron bar that fastens it, and the wrought iron nails and screws that hold the bar and hinges in place, are indicative of the work done in the days when the door was made. The dimensions of the doorway are as follows: Height, fourteen feet six inches; width, nine feet eight inches.



THIS is a view of the famous bells of old St. Michael's, that since 1764 have chimed from its steeple.

They are eight in number. Dalcho says: "At the evacuation of Charles Town, December, 1782, Major Traille, of the Royal Artillery, took down the bells and carried them away as being public property. The next year Sir Guy Carleton ordered their immediate restoration. The bells, however, had been sold, meanwhile, in England, and purchased by a former merchant of this city named Ryhiner, as a "commercial adventure," and shipped back to Charleston. On their landing, "the overjoyed citizens took possession and hurried them up to the Church and into the steeple without thinking that they might be violating a private right." In 1838 two of the bells were found to be cracked; they were sent to England, re-cast, and returned August, 1839. In June, 1862, they were sent to Columbia, and stored there. When that city was burned during the occupation by Sherman's army, the bells were also burned. In 1866 the fragments were gathered together and sent to Mears & Steinbank, of London, England, successors of the original founders, and re-cast in the same moulds.

March 21, 1867, the familiar music of the chimes was heard again in the strains of "Home again, home again, from a foreign shore."

The By-laws of the Church provide that the bells shall be rung on Christmas, at Easter, and Thanksgiving Day, and tolled on Good Friday, at sunrise, mid-day (or immediately after church service, at sunset, fifteen minutes each. Also, on Confederate Memorial Day, during the decoration services. Also, for ten minutes before mid-night on December 31st, the bells shall toll the old year out, and for ten minutes immediately thereafter to ring the new year in. They shall be tolled on the death of the Bishop of this Diocese, or that of the Presiding Bishop of the Episcopal Church in the United States, as soon as



practicable after the receipt of the news of their death, for one hour, and also on the day of their funerals, respectively at sunrise, mid-day and sunset, thirty minutes each. On the death of the Rector or Assistant Minister of this Church, fifteen minutes, at the times above designated for the Bishop of this Diocese. On the death of the Rector or Assistant Minister of any P. E. Church in this city, in full connection with the Convention, without bells of its own, the same as for the Rector of this Church, if the use of the bells be requested by such Church. On the death of the President of the United States, or the Governor of the State of South Carolina, one hour, as soon as practicable after the receipt of the intelligence, and also for one hour on the day of the funeral.

On the 22d February, 28th June and 4th July, provided they do not interfere with the church services on that day.

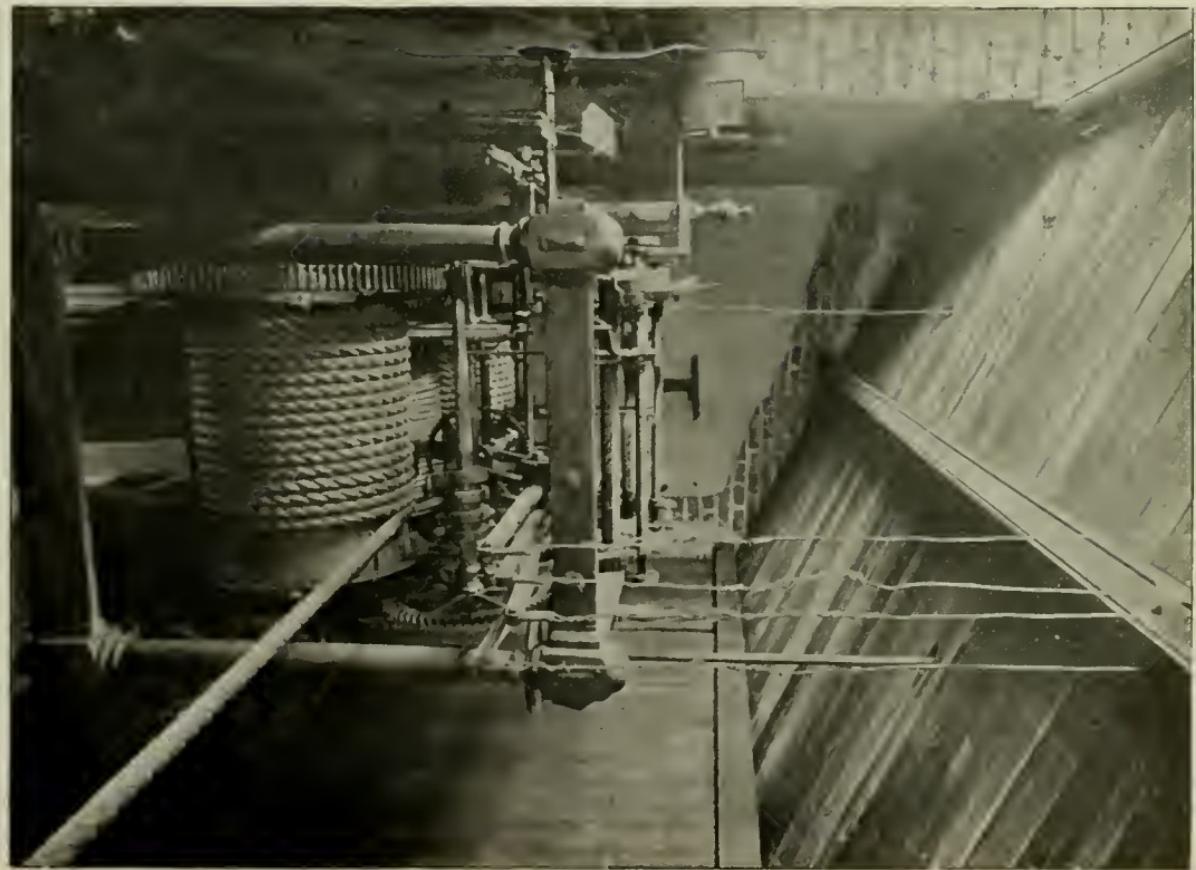
On Sundays the chimes are rung for one-half hour before the regular hours of service; on other days, and before other services, a bell called "the Parson's Bell," is tolled for fifteen minutes.

The Bells were tolled for the first time at the funeral of Mrs. Martha Grimké, who died September 22, 1764, and was buried in the yard near the south door.

No story of the bells would be complete without some reference to the old bell-ringer, Washington McLean Gadsden, who is here represented as standing at the key-board in the steeple about to ring the chimes. Gadsden says he has been bell-ringer for sixty-one years. He is now nearing four score years of age. Owing to his infirmities, he resigned his office October 1st, 1898, and has been pensioned by the Church for the remainder of his life. He passed away July 20, 1899.



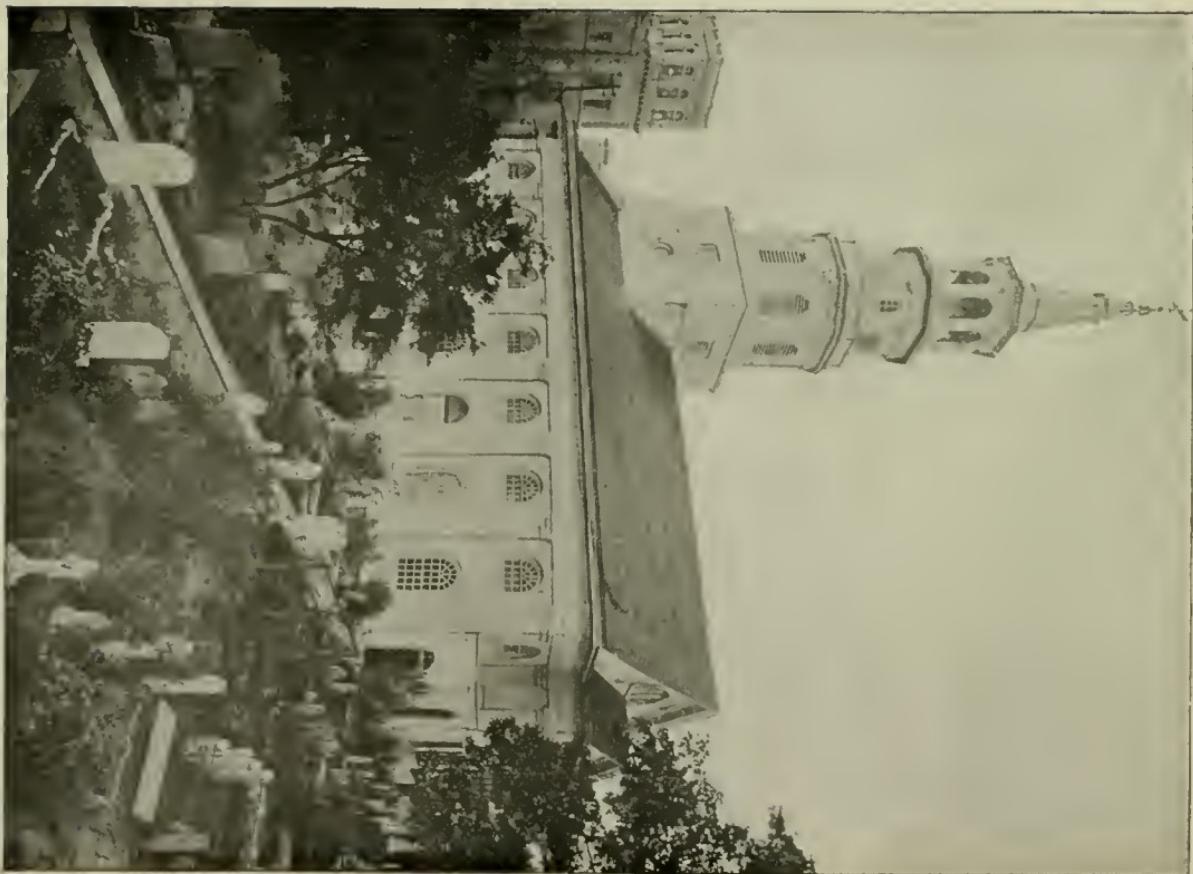
THIS is a view of the clock room and clock in St. Michael's steeple. It came over in 1764, with the bells. It was built by Aynsworth Thwayts, of London, and was described by him as "a strong thirty hour clock to show the hour four ways, to strike the hour on the largest bell, and the quarters on four bells, as the Royal Exchange, London." It is not certain when the quarters began to be struck on three bells, but they were so struck for many years, and up to June 6th, 1896, when the old method of striking on four bells was restored. Up to 1849 there were no minute hands. In that year, with the consent of the Vestry, the City Council added them.



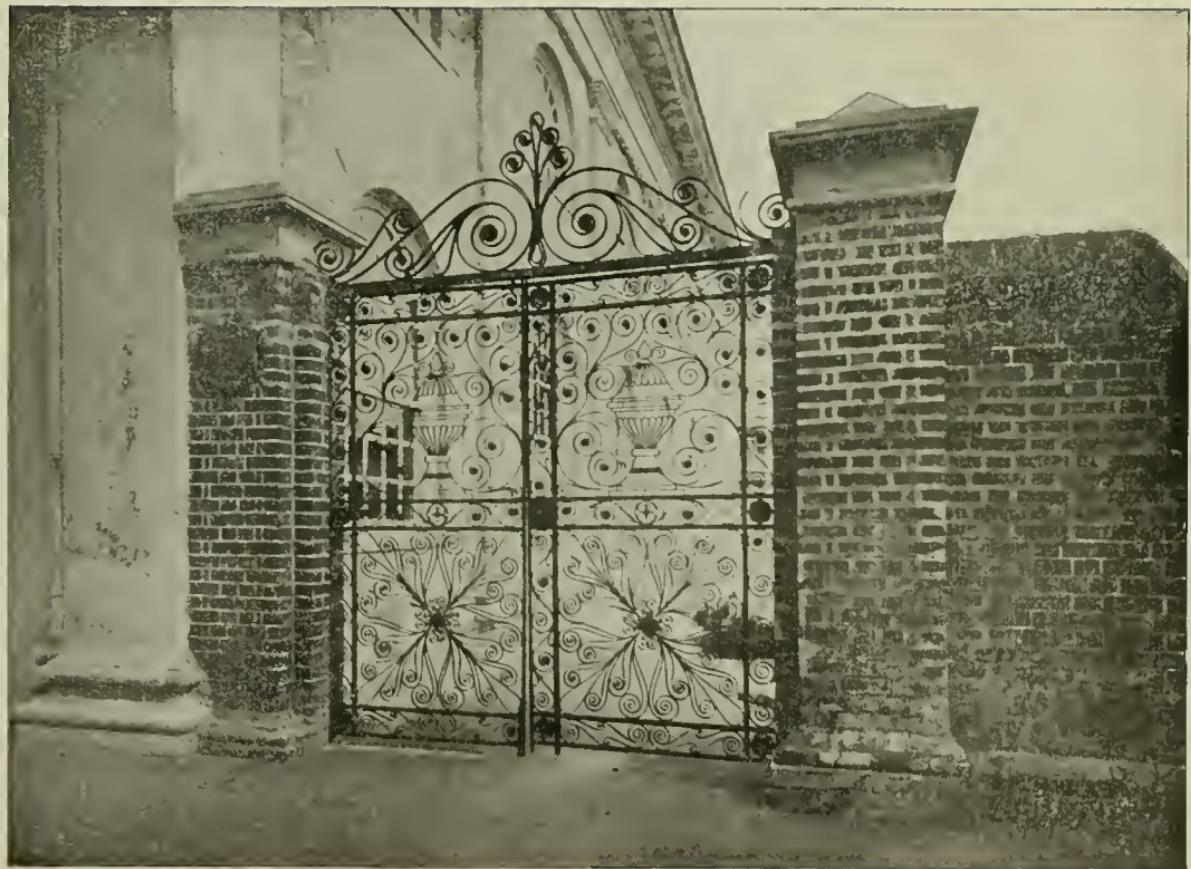
THIS represents two pieces of the shell which entered the Chancel during the bombardment of the city from Morris Island, by Gen. Gillmore, in 1865. The damage done by this shell is elsewhere described in connection with the history of the Chancel Window. The thread of the screw-cap is very distinct. The pieces together would weigh from seven to nine pounds.



THIS view of the Church Yard, the Church and the Spire, is taken from the Parish House, which is in the southeast corner of the enclosure; it gives a partial view of the burial ground in which lie the remains of so many distinguished dead. The building seen to the left is the United States Postoffice and Court House, and the eagle is perched upon the flagstaff that surmounts the City Hall.



THIS is a view of the Meeting Street Gate, and the walk which extends the length of the Church on its south side. Beneath its flagstones rest the remains of quite a number of the members of the congregation. There are several tablets let into the wall of the Church along this walk, among others those of Col. Lewis Morris, Capt. W. Morris, "aid to Gen. T. Pinckney," and Mary Butler, wife of Pierce Butler.



THIS is a view of the Broad Street Gate from the street, showing the old brick wall surmounted by broken glass bottles as a protection from intruders. Near the gate is the grave of George Augustus Clough, who "died suddenly of Stranger's Fever, November 5th, 1843." On the stone over his grave is the following verse, said to have been written by his brother, A. H. Clough, the famous poet:

Of all thy kindred at thy dying day
Were none to speed thee on thy solemn way;
Yet ever lives distinct and deeply dear
Their sight with them of this thy corner here;
Each heart so oft hath come and sought and seen
That ocean space hath shrunk to naught between,
And more their own seems now the stranger's shore
Than when with thee they dwelt on it before.



THIS is a view in the Church Yard showing the great Magnolia Tree, which overspreads the monuments of Robert Y. Hayne, Arthur Peronneau Hayne and James L. Petigru. On the extreme right is seen a corner of the Parish House. The buildings in the background are on the premises adjoining the Church Yard, but form no part of the property.



THIS is a view of the Parish House and a corner of the Church Yard, originally an old Colonial building; it was remodelled in 1896, and now contains the Rector's Study, a Guild Room and a Sunday-school Room; it is fitted with water and gas, and is a model of convenience. The original architecture of the building has been preserved.



HIS is a view of the Graveyard taken from the walk leading from the Parish House to the western wall. It shows the luxuriant violet bed which sheds its fragrant perfume abroad from October until April. On the right is a red japonica against a background of cedar, which obstructs a further outlook in that direction.



THIS is a view from inside the Meeting Street Gate looking south. It shows a number of stones against the western wall, and the symmetrical "crape myrtle" tree, which casts its dense shade on the walk. At the south end of this walk is the grave of Mary Ann Luyten, of which a separate picture is elsewhere shown.



1780

THIS is a view of the grave of Mary Ann Luyten, who died September 9th, 1770. At the head and foot of the grave stand what appear to be appropriate parts of a bedstead, made out of cypress and cedar, that have stood the ravages of one hundred and twenty-eight years. A portion of the head-board and one of the posts were demolished by a shell from Gillmore's guns on Morris Island, in 1865. The post was replaced after the war by Mr. John Beesley, former sexton.

N the church yard, nearly opposite the south door, are the remains of John Rutledge, who died in 1800.
"Sometime Dietator of South Carolina."

Beneath the Vestry Room lie the remains of Major-General Charles Cotesworth Pinckney, of the Revolutionary War.

Near the Parish House rest the remains of Hon. John Lloyd, for several years Member and President of the Senate of South Carolina.

Near the south door lie the remains of Major-General Mordecai Gist, an officer of the Maryland Line, in the Revolutionary War, who died September 12th, 1792.

Also near the south door lie the remains of James Parsons, once Vice-President of South Carolina, who died October 1st, 1779.

Near the west walk is the grave of Charles Fraser, artist, who died October 5th, 1860.

Against the west wall of the graveyard is the stone that marks the last resting place of Alexander Shirras, a Scotchman by birth, who, after a residence here of thirty years, died, leaving an endowment for a free dispensary, which has been doing its good work for the greater part of this century, and is known as "The Shirras Dispensary."

MURAL TABLETS.

JAMES O'BRIEN PARSONS, 1755-1769.

GEORGE PARSONS, 1760-1778.

LOUIS DE SAUSSURE, 1745-1779.

RT. REV. THEODORE DEHON, D. D., 1777-1817.

REV. EDWARD JENKINS, D. D., 17 - 1821.

JOHN S. COGDELL, 1778-1847.

MRS. MARIA COGDELL, 1785-1858.

CHARLES COTESWORTH PINCKNEY, 1746-1825.

REV. THOMAS JOHN YOUNG, 1803-1851.

REV. FREDERICK DALCHO, M. D., 1770-1836.

REV. PAUL TRAPIER KEITH, 1801-1868.

SABINA E. HUGER, July 27th, 1799.

JOHN JULIUS PRINGLE, } 1757-1843.

SUSANNA, HIS WIFE, } 1768-1831.

MURAL TABLETS—Continued.

HENRY DEAS, 1770-1846.

WILLIAM READ, M. D., 1754-1845.

RT. REV. NATHANIEL BOWEN, D. D., 1779-1839.

REV. JOHN DRAYTON GRIMKÉ, 1857-1895.

IN THE VESTIBULE.

MARY BLACKLOCK, Died June 10th, 1850.

THEODORE DEHON WAGNER, 1819-1880.

OLIVER HERING MIDDLETON, JR., 1845-1864.

QUEER INSCRIPTIONS.

On the tomb of Charlotte Massey, died in 1787, aged 25 years:

"View this tomb as you pass by,
For as you are, so once was I.
And as I am, so must you be;
Prepare yourself to follow me."

Captain Manuel Antonio, died August 12th, 1786:

"Although I here at anchor be,
With many of our fleet;
We must set sail one day again
Our Saviour Christ, to meet."

John Singleton, died September 10th, 1789:

"Sacred and solemn
To
The memory of I in 4 and 4 in I.
A husband, father, grandfather and father-in-law."

Charlotte Elford, May 9th, 1817:

She was

"In Childhood,	Obedient.
In Wedlock,	Virtuous.
In Prosperity,	Humble.
In Adversity,	Resigned.
In Sickness,	Patient.
In Death,	Happy."

Bennett Taylor, Age 56, died March 25th, 1800:

"Praises on tombs are titles vainly spent—
A man's good name is his best monument."

Captain James Maude Elford, January 25th, 1826:

"When this experienced and successful sea captain retired
From Navigation, it was only to study and reveal its
Theory, and lend the light of his genius to his brethren
Of the Ocean

He was the author of an admirable system of
Marine telegraphic signals which afford the sea the
Same facilities of language as the land."

"Skilled in the stars, in useful learning wise,
He served the earth, by studying the skies.
To know them well his blest pursuits were given,
He studied first, and then he entered Heaven."

The background of the image is a marbled paper pattern, characterized by a dense, organic, and somewhat abstract design of dark red, black, and goldish-yellow colors, resembling a network of veins or cells.

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